

Marzia Migliora

(Alessandria, Italy, 1972)

The phrase “Forse sono io che mi sbaglio. Ma io continuo a dire che siamo tutti in pericolo” (“Maybe I’m wrong, but I’ll keep on saying that we are all in danger”) constitutes *Pier Paolo Pasolini 2009*, an installation created by Marzia Migliora in the year indicated in the title. Spoken on the afternoon of November 1, 1975, this was the last phrase transcribed by Furio Colombo during an interview he held with Pasolini in Rome. It was then published on November 8, 1975, in “Tuttolibri,” the supplement to the Turin newspaper *La Stampa*. Because of the late hour, Pasolini requested until the following morning to respond to the journalist’s final question (“Pasolini, if that’s how you see life—I don’t know if you will accept this question—how do you hope to avoid the risk and danger involved?”), and to rework in writing some of the concepts they had discussed. But Pasolini died that night. The intellectual was savagely murdered at the hydroplane station in Ostia, under circumstances that still raise questions among some people, who interpret the homicide within a broader political framework, in the context of an Italy strangled by the so-called “strategy of tension”.

Created using the hardness of steel, Migliora’s piece is installed on the walls of a room in the Castello in such a way that it wraps around visitors at their eye level. Prison bars unexpectedly made tangible, the letters that make up *Pier Paolo Pasolini 2009* act as disturbing mirrors that reflect each viewer’s image, giving off a disquieting sense of premonition. In the work, the epigraphic style, usually adopted to publicly commemorate an event from the past, becomes a current statement, present in the same place and time as the person reading the words—a condition further underlined by the artist through the decision to include in the title the year that the work was created.

A scrupulous investigator of reality, Migliora is the author of a broad body of work expressed in many different mediums, including sound pieces, performances, video, photographs, sculptures, and installations. Like a researcher who savors the voyage more than the destination, the artist constantly defines new modalities for her works. As a whole, they investigate themes such as fragility, fear, love, loss, and death, archetypes of the human condition and in which each person can recognize themselves and reinterpret his or her own experiences. (MB)